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owner, though in a very small degree, of the physical building and its contents. But we have noted the much broader way in which he had made the Louvre his own.

How can we do it? By visiting our Museum constantly, seeing its special and permanent collections, attending its receptions, taking advantage of its lectures and Sunday afternoon talks, and by taking the same pride in its growth and success that we do in our home or business. In some cities, the art museum is recognized as one of its great assets, and no visitor is allowed to leave without being shown it. Do we do this? If we did, we would soon come to know our museum. Have the pleasure of having a share in its growth, and make the message of the things it has, a part of our life, looking forward to the larger museum of the future, and the more important message it can then give. Remember our art museum is an indication to the world of our civic pride and our understanding of the beautiful. Therefore, let us say, with Millet, "I know my museum."

DUVENECK'S THE VENETIAN GIRL

Mrs. Henry A. Everett has presented to the Museum as a memorial to her daughter, Dorothy Burnham Everett, the remarkable painting by Frank Duveneck called *The Venetian Girl* which is reproduced in this issue.

It would be difficult to imagine a more appropriate memorial to an Ohio girl than this charming representation of a beautiful young woman painted by one of Ohio's greatest artists. This canvas will be a constant delight to future generations whose gratitude will go out to the donor who has added this to the Museum's other important treasures.

Frank Duveneck was born in Covington, Kentucky, in 1848, but his name is so associated with Cincinnati that it is hard to think of him as anything but an Ohio artist. His years of study in Munich, and his painting there and in Venice and elsewhere, all seemed but preparation for his return to take up his work at the Art Academy in Cincinnati, with which he was associated from 1900 until his death in 1919.

If Duveneck is not widely known in America, it is because he did not exhibit often here and in his earlier years was more concerned with painting than with selling; and also because since 1887 he was more a teacher than a painter.

It was perhaps his independence and simplicity which produced the unusual sincerity and straightforwardness which is so evident in his work. It is said that he periodically went through his canvases and destroyed what he felt was unworthy.



THE VENETIAN GIRL, BY FRANK DUVENECK
Presented in Memory of Dorothy Burnham Everett

CLEVELAND MUSEUM OF ART

Before his death he presented to the Art Museum in Cincinnati a remarkable group of canvases representing his work through the various periods of his life. To these have been added by purchase or gift from time to time other important paintings, until the Museum in his home city has one large gallery filled with his canvases—each a notable painting and altogether making a unique demonstration of the life work and development of a brilliant painter and thorough craftsman, who was undoubtedly one of the greatest artists which this country has produced. I do not know of another similar permanent exhibition in the annals of American art.

Mr. J. H. Gest, Director of the Cincinnati Museum, writes as follows of this painting:

"The Venetian Girl was painted about 1878 or 1879 and is a particularly attractive subject of Duveneck. You are, indeed, fortunate in getting it and I congratulate you heartily. You feel at once the technical mastery of the brush as a medium of expression and at the same time a reserved and dignified conception of a beautiful subject. In all these respects it is thoroughly characteristic of him and will always distinguish him from other painters. He must have been fond of it himself, because he let it remain hanging in his home and for that reason or possibly because his family would not give it up it never got into its place with his other canvases destined for this Museum. As you know, he got them together here himself in our galleries and gave them during his lifetime. It was only after his death that this picture came to us for exhibition. When it was shown here, one of our friends who is devoted also to the Museum felt so strongly the desire to see this canvas placed among Duveneck's things in the Museum that he authorized me to make the offer about which I wrote you. The offer was declined because at that time Mr. Duveneck's son was not disposed to sell it. . . . There seems to have been a desire that if sold it should go to one of the important American Museums."

The Cleveland Museum has long desired a fine example by Duveneck but the high prices at which his best canvases are held made it seem unlikely that one could be acquired by purchase. Mrs. Everett is thus the more to be thanked for having filled this gap in our collections by giving us so remarkable an example of the genius of this great man.

F. A. W.